

AMERICAN
Cinematographer
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May
1945



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AMERICAN CINEMATOPHIL

THE MOTION PICTURE CAMERA MAGAZINE

VOL. 28

MAY, 1945

NO. 5

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THE FRONT COVER shows Director of Photography David Abel, A.S.C., preparing to shoot a scene for "The Affairs of Susan" which William Seiter is directing, with Joan Fontaine in the top feminine role. This film is a Hal Wallis production for Paramount release.

⑤

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A.S.C. SMITH HEADS FOR THIRD YEAR

LEOHARD Smith, President of the American Society of Cinematographers for the past two years, was re-elected President for another year at the Society's annual election last month.

Fred W. Jackson, Executive Vice-President and Treasurer for the past

year, and Executive Vice President for the past two years, who also re-elected to the dual post for another year.

Other officers named at the election were Charles G. Clarke, First Vice-President; Joseph Walker, Second Vice-President; Arthur Edison, Third Vice-

President; Ray Kennahan, Secretary; George Foley, Sergeant-at-Arms.

The newly elected Board of Governors consists of John Arnold, John Doyle, Charles G. Clarke, Arthur Edison, George Foley, Lee Garneau, Byron Haskin, Fred W. Jackson, Sol Polito, Ray Rennahan, John Sartz, Leon Shumway, Leonard Smith, William V. Skall and Joseph Walker.

The re-election of Smith and Jackson had long been anticipated, for under their enthusiastic leadership the ASC has become the most important organization in the American motion picture field. Both men are inspiring leaders and have the confidence and trust of not only every member of the society, but of the motion picture industry's key executives.

"It is difficult for me to put into words the deep feeling of gratitude I would like to express to my fellow members for this signal honor of being chosen as their president for the third year," says Smith. "If I have done a good job it is because I had the cooperation of all the officers, the members of the Board of Governors, and the members of the society themselves. Especially I want to express my appreciation for the great help that has been given me by Fred Jackson, Max Marguerite Durr and Hal Hall, the editor of our magazine. Without the two of our workers my job would have been a difficult one."

"Since the day I took office the first time I have attempted to keep the



These are the officers of the ASC. Top left this page is President Leonard Smith. Top right is Fred Jackson. Bottom left is George Foley.

On opposite page, top is Leon Smith. Top right Joseph Walker. Bottom left Arthur Edison. Bottom right Ray Kennahan.



society on the high pedestal on which it has stood for so many years. The American Society of Cinematographers is a great institution. It fosters progress in the cinematographic art. It stands for honesty, sincerity and helpfulness toward our fellow craftsmen. While I am its president my every effort will be directed toward keeping the organization one that is a credit to cinematographers all over the world."

President Smith is one of Hollywood's ablest cinematographers. For many years he has been one of the top cameramen at the Metro-Goldwyn-Mayer Studios. It was he who did that magnificent job of photographing "National Velvet." He is now photographing "The Yearling."

Fred Jackson for many years was one of the top truck cinematographers of Hollywood. For ten years he headed the

greens and special effects department at Warner Brothers Studios. He has been retired from active photographic work for several years, during which he has devoted most of his time to the handling of the problems of the ASC.

Charles Clarke, Joseph Walker, Arthur Edson, Ray Ketchum, George Folsey, John Boyle, Lee Corwin, Sol Polito, John

(Continued on Page 148)





Left is the heart of the Surgiscope—the Adel Color Camera. When it is set up for general photographic purposes for use in the Surgiscope the reflector and flash units can be instantly removed.

The Adel Color Camera and Surgiscope

By W. G. C. BOSCO

INDICATIVE of the photographic magic that will be within the reach of everyone in the post-war world is the Adel Color Camera and Surgiscope, now in production by the Adel Precision Products Corp., Berkeley, California, tested in many Army and Navy hospitals all over the country.

Designed to do a specific job in the field of surgical photography, the Adel Camera reflects this company's plans for a post-war camera for general use. The fundamental principles around which it has been designed and built, provide the basis for a camera which will permit even the most inexperienced to

take color or black and white pictures of unusual quality.

To one, familiar with all the possibilities and involved problems generally regarded as prerequisites for a photographer, the foregoing statement might seem an exaggeration, but, when it is possible for the public to view, as this writer has done, the amazing results achieved by the rankiest of photographic amateurs, and even by children, with this camera, it will be realized that exaggeration is difficult.

It Ray Ellwood, President of Adel, whose camera men will remember as designer of movements in several leading motion picture cameras, is a man whose industrial daring and mechanical virtuosity has already made him the subject of *Saturday Evening Post*, *Life*, and *Time* articles. This company set about the task of creating a camera to meet the unusual conditions present in clinical photography. Because of the limitations of clinical procedure imposed by standard methods, they discarded most of the well-known formulas and even went so far, in some instances, as to go completely opposite to the dictates of established photographic authority. They have succeeded brilliantly. And in so doing have opened up new possibilities for the post-war photographer.

The Adel Color Camera and Surgiscope has created a new photographic technique in the operating room and clinical laboratories and opened up exciting possibilities in the field of surgical and clinical photography previously limited by the requirements of asepsis in many departments of the modern hospital.

Prior to the development of the Surgiscope there were several published ways to procure actual photographs of operating procedure through an arrangement of suspended or correctly placed mirrors or reflectors over or near the operating table in conjunction with the camera, flash or photoflood equipment. But these arrangements require the use of a telephone line with the camera being located remotely from the immediate surgical area. While this method offers a means of portability; surgical photography, it can not be considered completely desirable because the photographic operator's ability to procure satisfactory photographs, particularly in color, depends on the movements of the surgeon and his assisting staff. Precious time is consumed in placing the equipment in a satisfactory position, the extra activity is not helpful to the patient, and so one but the operating surgeon knows when the precious moment



The Surgiscope permits actual color photographs of surgical procedure. The simplicity of the Surgiscope is so simple that it is considered for the surgeon to permit the photographic assistance.

Right is a flash picture taken by the operator of his own eye with the Adel Camera of a detached of a cataract. Note the fine detail of the lens structure in the eye and the iris, also the skin texture.



is at hand to record photographically the operation procedure. And surgical photographs, to have any value at all, must be of excellent quality.

Extensive surveys were made by the Adel Precision Products Corp. under the direction of Gordon B. Pollack and Howard H. Truend in cooperation with key surgeons in many of the large hospitals in the United States. Elements of timing, simplicity of camera manipulation and the necessity of maintaining an atmosphere of asepsis were considered, and formed the basis on which development of the Adel Color Camera and Surgiscope proceeded. From this original research it was determined that to be satisfactory for the taking of surgical and medical photographs the camera would have to be instantly available for quick action, since the life and safety of the patient could not be considered secondary to the need for obtaining medical photographs. To be completely satisfactory a surgical camera would have to produce reliable photographs with an absolute minimum of manipulation. It would have to approximate pointing the camera and pressing a button. To maintain the atmosphere of asepsis the camera would have to be actually a sterile instrument in the hands of the operating surgeon or his assistant, available for instant use when he saw the need for actual photographic record.

To the best of our knowledge, no camera equipment has been developed that can be subjected to the sterilization of the standard hospital autoclave. It is doubtful whether such a camera could

ever be produced. Therefore, the only answer to the problem of producing a photographic mechanism that could be used as a surgically sterile instrument, was the placement of a camera—positive in its functioning, simple in its operation, containing flash mechanism, and coordinating the use of color film—within a sterilizable housing. All these requirements have been met by the Adel Color Camera and Surgiscope.

While the Color Camera and its Surgiscope housing are two distinctly separate units, they are integrated into a functional unit that permits the taking of an unsterile camera into the operat-

ing room within its sterile housing—in order that the equipment may be readily handled, weight had to be considered; therefore, the Surgiscope was made of light weight aluminum alloy and stainless steel, machined with utmost simplicity of lines, streamlined in fact, allowing no crevices, no burr-free clean areas, no complicated construction. The unit has to be comparatively small to be placed in a standard hospital autoclave for complete sterilization. Inside the housing, shielding the camera and the flash bulb, is a sealed portion of heat resistant glass. The viewing window is

(Continued on Page 148)

The housing of the Surgiscope is placed in the regulation hospital autoclave right to ensure asepsis and is subject to the same sterilization as the surgical instruments.

Below: The Surgiscope light and Confoblast in this device is a film making arrangement which can take the movement of the film and the firing of a single Confoblast for each of the eight film exposures. The Color Camera is mounted in the bracket on top. Buttons for firing the flash are contained inside the camera.





Top left: old German cemetery in Tirana. Above: persons on the march. Below: Albanian and U.S. troops.

JUNKET TO ALBANIA

By SGT. PETER FURST

WHAT happens you fast about Tirana airport is how large it is for so small a country. The next thing is its international quality. In one of the hangars stand three small motorless Italian and German bi-planes, their wings ripped and their fuselages more skeletons. Another hangar houses two Tuscan C-47s which are being repaired after cracking up on the field. A French advanced trainer has flown in by short

legs all the way from Tunis. British transport lumber is now and again with supplies and equipment for the British and American missions to the Partisan government.

Aside from that, it's not an impressive place. The buildings are in ruins and only because the Partisans took the field before the Germans had a chance to begin proper demolitions was the concrete runway saved. So far, engineers have repaired 1,200 miles, each consisting of five, 500-pound high explosive bombs.

From the airfield, you travel into town along a crowded dusty road, past vast Italian-constructed military barracks. Long lines of civilian men wait outside



Bottom left: Albanian children play soldier, waving captured German letters. Center: partisan leader. Below: Sgt. Furst interviewing a Turk.

NOTE: Sgt. Peter Furst, who was a regular contributor to the OVERSEAS CRONICLES before entering the army, is now on the staff of SHANE AND STRIFE. The news article by him is reprinted from that publication, and the pictures were sent to us direct by Sgt. Furst. Many subscribers have written us asking who Furst was writing for or was more. This is an interesting review.—The Editor

(Continued on Page 171)



ACES of the CAMERA

Joseph LaShelle
A. S. C.

By HAL HALL

WHEN Joseph LaShelle, A.S.C., won the Academy Award for best black-and-white cinematography for 1944 there were some in Hollywood who immediately declared that long years of experience are not necessary to make a man a top cinematographer. They pointed out that LaShelle has been a Director of Cinematography for only two years—and has won top honors. So, they said why aren't other newcomers given a chance to be Directors of Cinematography?

What those people forget, or do not know, is the fact that it took Joe TWENTY YEARS to reach the point where he won that Academy Award—twenty years of hard work—twenty years of study and effort. Joe isn't a newcomer—he is a seasoned cameraman who spent twenty years of his life learning to be a top cinematographer. Then he proceeded to make good in a big way with his magnificent photography on "Laura" for 20th Century-Fox Studios.

"It was a long haul," said Joe to this writer. "I spent twenty years learning the business. The last fourteen years I worked with that really great cinematographer and truly great teacher, Arthur Miller. It is to Arty that I attribute whatever success I have had, for he taught me everything I know, and gave me the chance throughout the years to develop ideas of my own. You don't work FOR Arty Miller... you work WITH him. And I must say that if I couldn't learn a lot about cinematography working first as assistant and then operator cameraman with Miller for fourteen years I should have been dumped into the Pacific Ocean. I took the 'Oscar' at the Academy Awards, but Arty Miller deserves the credit for giving me fourteen years of wonderful experience."

There you have an indication of the sort of man Joe is. Quiet, unassuming, a bit bashful, and, above all, a deeply appreciative and grateful man. He is also a serious student of his art... always has been... always will be.



"I feel," explains Joe, "that when a cameraman reaches the point where he thinks he knows it all he is lost. If I am in the profession another twenty years I shall still be studying and searching for new ideas and methods to advance the quality of my work."

Born in Los Angeles, and educated in the Los Angeles public schools, LaShelle planned to become an Electrical Engineer. He finished his preparatory training at Polytechnic High School and was all set to go to Stanford University when he secured a summer job at the old Lusk Laboratory. That ended his Electrical Engineering dreams.

It was in 1923 he secured that job in the printing room of the laboratory. He made rapid progress in the laboratory and eventually became superintendent of the printing room at the new Paramount Laboratory. It was in 1925 that Cameraman Charles K. Clarke, A.S.C., decided that LaShelle ought to become a cameraman. He told Joe on the spot, so he quit his seventy-five-dollar-a-week laboratory job and became Clarke's assistant. And that was his beginning of a twenty-year grind to reach the top.

After three months as an assistant cameraman, Joe was advanced to the

position of a second cameraman and left Paramount for the Metropolitan Studio. It was then Joe became the proud owner of a Bell & Howell camera. It was his pride and joy—almost his sorrow, for he took it to Alaska to shoot a picture with George Melford and dropped it into the ocean off Seward. It was a dark moment for Joe, but the camera was finally rescued and found and was made as good as new.

"I was transferred from Metropolitan to Pathé shortly after that," says Joe, "and while at Pathé began my long and happy association with Arthur Miller—broken only by interludes when Arthur retired to the hospital for one of his frequent diagnoses from the artistic troubles that I went to the South Seas with Clyde DeVinna on "The Pagoda." On the way home the ship stopped a few times for mechanical difficulties, and after reaching San Francisco safely, proceeded to sink in mid-ocean on its next outpost at a salary of twenty-five dollars trip out. I figured we were lucky."

The next exciting episode in LaShelle's career happened right after he had purchased

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Prof. Robert Gessner showing his students a photo which demonstrates the statistics that go into a motion picture production.

University Film Courses

By IRVING BROWNING

I HAVE often thought of the youngsters who live in the cities and small towns all over the country, who desire to enter the motion picture industry with a view of making it their career. I have thought, too, of the many questions they would ask on how to go about getting into this work, and so I made this the basis of my article.

Too often, youngsters leave home for the film colony, taking for granted that all they have to do is go up to the door, knock twice and enter "my street," yet they would never think of applying the same method in any other industry. The glamour and life of luxury which continually appears in the movie magazines and, incidentally, on the screen, captures their imagination and they're off for Hollywood.

I remember vividly my youthful days in motion pictures. The going was hard and rough and I did not find it too friendly. I made up my mind to "buck it out" and I have found that more important than what you get out of a line of endeavor, is what you contribute to it, this being the difference between success and failure. Too many have rushed in and sadly walked out. Many get in, stay a long time, make no progress because they do not have "what it takes," which seems to get in through influential relations or friends.

I have keenly observed the upward climb of many, and I have met ambitious youngsters and grownups who wanted to be cameramen, directors, writers, editors, actors and actresses. To get into the movie industry today, one cannot

just start at the bottom and work up. One can start as an editor or writer, but how does one become an editor or writer? As for the technical work on film, one stepping stone is getting into the grips and the camera. To become a member of these organizations, it is necessary to have many years experience and recognition in the industry and that in itself is something to acquire. But don't let that deter you. If you have that "something it takes" and the willingness to work, you can make the grade.

In New York City, our three universities have persisted film courses for many years and I have had the good fortune to be acquainted with the curriculum. I hope that this article will not discourage those who want only to earn a lot of money, for this is not the key to any pot of gold. This article is sincerely written to encourage those who have talent and ambition and want to make motion pictures their life work.

I know that I could get all the information necessary from the three universities in New York, but to those far from New York City, who cannot come here to study film production, I took it upon myself to write to several universities in different parts of the country, including New York, and get detailed data, so that everyone who wanted further information could write to the university nearest them and ask for a brochure with specifications for qualifications and admission to any or all of the courses they present.

The universities I wrote to are as follows:

Columbia University, New York; City College of New York, New York; New York University, New York, University of Colorado, Northwestern University, Evanston, Ill.; University of Chicago, Chicago, Ill.; Bucknell University, Lewisburg, Pa.; Duquesne University, Pittsburgh, Pa.; Indiana University, Bloomington, Indiana; Cornell University, Ithaca, New York; Boston University, Boston, Mass.; University of Arizona, Tucson, Arizona.

The questions I asked are as follows:

1. Type of film course available, costs, etc.?

2. Type of student in attendance?

3. Length of courses?

4. Instructors, their experience and backgrounds?

5. Does the university follow through on application the student makes of their knowledge after completing the course?

6. What percentage of students taking these film courses get placements in the film industry?

Ten of the universities answered my letter and they had this to say:

Northwestern University . . . no film courses

University of Arizona . . . no reply

University of Chicago . . . no regular film course . . . have a motion picture course for teachers on problems of production and distribution of class room films. At present very little is done with production.

Bucknell University . . . no film courses

Duquesne University . . . no regular film courses.

Indiana University . . . no film course at present, preparations are being made for the commencement of two or three courses on both the appreciation of motion pictures and the production of motion pictures with emphasis in the case of the production course on educational films.

Cornell University . . . while Cornell has a fine course in drama and theatre, they have no regular film training course; they have a considerable program of film showings in connection with the theatre work. They have a special interest in establishing at some later date a course in motion picture appreciation and criticism along with some elementary understanding of technical processes.

Boston University . . . no reply

University of Colorado . . . no regular film course, only teachers course in visual aids.

It did not surprise me to learn that most of the universities do not offer a Bachelor of Arts degree in film study, because most of the cities represented by the universities are not film centers like Hollywood or New York, and they could hardly afford to draw a staff of instructors from the motion picture industry. In New York, we have close at hand much of the technical apparatus, film libraries, studios, and so forth which are

verted by the classes, therefore affording the best set-up, outside of Hollywood for motion picture instruction.

The following is a reply to my letter to Columbia University, New York, which is self-explanatory, it is signed by Frances Taylor Patterson, Instructor in Charge, and is as follows:

Dear Mr. Browning:

Your inquiry concerning the course in Motion Pictures offered by the University has been referred to me. Our course, I believe is the superior course in the field. It has been offered since 1925. The approach is primarily from the point of view of writing and composition, continuity, dialogue, screen treatments, synopsis, comedy methods, character, delineation, potential composition, cinema journalism and reviewing, technical methods, as far as they effect story content, methods of directors in handling screen narrative, the history of the industry and psychology of audiences, are among topics treated.

The Course has always been carried on in close cooperation with the industry. Leading directors, producers, story editors, technicians, actors and critics have addressed the student group from time to time and have acted in an advisory capacity. Films are exhibited and analyzed and scripts are studied in connection with current films. We have an excellent collection of scripts and stills for student reference.

There is no particular type of student in attendance; there are many types, such as teachers interested in teaching films, people in the industry interested in bettering their positions, writers interested in selling their material for screen presentation, graduate students, business men, any number of people.

There are no statistics available on what the students do after leaving the University, but we do know that many former students hold important positions in all departments of the industry.

The course is given both in the Winter term and the Spring term, each of which is fifteen weeks long. The class meets weekly for an hour and forty minutes with other seminars and conferences arranged. The fee is \$97.50 with the all liberal university fee of \$5.00.

I trust these details will be helpful.

Very sincerely yours,

FRANCES TAYLOR PATTERSON
Instructor in Charge

The next on my list is City College of New York. I found that Irving Jacoby is Superior on leave, so I contacted Hans Richter, the Instructor in Charge at present, and he had this to say about the film courses at the University. They



have six groups, and have a workshop for the beginner and the advanced student which is as follows:

1 The Fundamental class—Two hours per week—fifteen weeks. Hans Richter, Acting Supervisor.

2 The Workshop—Four hours per week—fifteen weeks.

3 Advanced Workshop—Four hours per week—fifteen weeks.

4 Film Writing—Two hours per week—fifteen weeks.

5 Film Editing—Four hours per week—fifteen weeks.

6 Motion Picture Photography—Four hours per week—fifteen weeks.

The Fundamental class is where the student gets complete information on the production of films from script to screenings.

In answer to my question regarding type of students who qualify, his reply was that "fifty percent are actually in-

terested in taking the complete course with an aim at entering the profession. The other fifty percent take the course as a form of expression. At present there are one hundred and sixty-six students taking either complete courses or one or more of the group of subjects. At the beginning of the war, sixty percent of the students taking the course went into various branches of film work with the government."

For the student who had no training in film, but wishes to make it his life's work, the Fundamental course prepares the student for the advanced courses.

In the Advanced Workshop, the student enters the stages of sound editing and editing, recording and writing subtitles. The entire instruction is centered around the production of documentary films and all the actual production

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Group of students receiving instruction from Irving Jacoby in film editing.

Television and Motion Pictures

By RICHARD HUBBELL

THEATRE people may think of television in terms of the theatre, and radio people in terms of old-fashioned, blind radio, but motion-picture people and the general public are likely to think of it in terms of motion pictures. It is a natural reaction. Both are "moving pictures", both use cameras, microphones, lights, and studios which look spectrally alike.

Motion pictures were made technically ready for commercial and artistic development nearly a half century ahead of television. Edison made his first "movie camera" in 1877, and twelve years later he shot a motion picture on his first strip of Eastman-Kodak film. This was the famous securing sequence acted by one of his assistants, Fred Ott. The commercial birth of the motion-picture industry is usually placed around 1894, but pictures of that era remained pretty much on the primitive side. Technically and artistically, motion pictures did not reach maturity until the third decade of this century.

Television was under scientific development during most of these years, but it was not technically ready to make its debut until the last part of the 1930's. A few tentative hops were made at that time—initially by the British Broadcasting Corporation. The American experiment in television programming was for the most part on a limited, amateurish basis. There was little serious effort, particularly when viewed in terms of the accomplishments of BBC television from 1937 to 1939—a time when the American television companies were harkening as to whether or not television was ready. Almost all experimental program development was ended by the war, so that for practical purposes the beginning of serious consistent development of the art of television programming may be pegged around the middle of the 1940's. This will be roughly three thousand years after the birth of the theatre, half a century after the commercial start of silent pictures, and a quarter of a century after its artistic flowering, two decades after the commercial sprouting of radio, and fifteen or sixteen years after the commercial and artistic beginnings (on a large scale) of sound pictures. In terms of technical perfection, however, television will be roughly about as far along as talking pictures were in 1930.

Both television and motion pictures are based on science, without the accomplishments of science neither could exist. Both are industries as well as art, with motion pictures one of the largest of American industries and television grow-

ing every indication that it will be even bigger within a decade. Like motion pictures, television depends for its success on the cooperative efforts of many artists, technicians, and businessmen. It is too vast a scope, too complex, for an individual artist to create and produce an entire program by himself—all of which leads inevitably to a high degree of specialization, such as we find in motion pictures, and in radio.

The danger in this is obvious, and the radio and motion-picture industries are full of living, walking, breathing illustrations of the danger. People tend to specialize on one job and never learn about the rest of the business. This puts an artificial limit on the development of the technician or artist, as well as on the medium itself—leading to results in a less-graduated "art" product without individuality or distinction.

This danger is no more acute in motion pictures than in television. In the former there is a long period of time elapsing between the moment a film is "shot" and the time the audience sees it. A great many different people can do a great many things to the film after it has left the director's hands, and in many cases he has nothing to do with the editing, which is the basic process of the film. In television the entire production is created and distributed at the same time. The director has a much greater opportunity to put his own stamp on the show, and after it leaves his hands no man alters it. By the same token, every cameraman, soundman, and artist exercises a direct control on the program. If he is expert, a cameraman can put his own stamp of individual artistry on a production. Conversely, if he is inept or unreliable, one man can destroy an entire production.

In the production of motion pictures, teamwork, cooperation, and efficiency are necessary in order to avoid excessive production costs. In television these qualities are necessary for the same reasons and are vital if the destruction of a program's effectiveness is to be avoided. Good television demands even more than teamwork, cooperation, and efficiency. It demands a perfect working harmony between all members of a production crew, in precisely the same way that this is demanded of a bomber crew—and for precisely the same reason: if one man slips, the venture is finished; there are no retakes.

On the other hand, the dangers of mass production on unregenerative formulas are as real in television as they are in radio. Television will use many more hours of entertainment than the motion-picture industry distributes, perhaps as much as standard radio, and a good many of these programs will undoubtedly slip into rote just as radio has done.

One of the smart ways for a technici-

cian or artist to avoid the dangers of stagnation through lapsed development is to get a thorough grounding in all branches of television before specializing in any one branch. Now that would seem to be a perfectly obvious thing to do. It is a procedure followed in most schools, but unfortunately very few people have the imagination or opportunity to follow this practice after they leave the campus. Let the reader take any business, for example, whatever occupation he may have, and figure out how many of his associates have tried to learn everything they can about all phases of their business. The chances are that the percentage will be low.

The problem is particularly acute in television today, for the simple reason that there has been almost no opportunity to learn about television programming. All of which leads to the conclusion that prospective television broadcasters will find it a highly profitable investment to set up on a large scale laboratory studios in program development for the training of these future program workers on a professional basis.

Checking through some of the more obvious similarities between motion pictures and television, we find that both appeal to the same senses, seeing and hearing, via moving pictures and electrically reproduced sound. In both, the picture system is monochromatic and the sound system monosonic. Motion pictures started out by being entirely monochromatic, with color pictures gradually introduced at a later date. Television seems to be following the same pattern.

The motion picture reaches the audience as a varying pattern of light reflected from a flat white screen. Since the theatre audience is usually darkened, the ordinary picture has a screen brilliance of about 12 foot-lamberts. Television receivers are usually observed in a partially lighted room and therefore need a brighter picture. With the newer television system the picture could conceivably have a brilliance up to about 35 foot-lamberts, and if reached the viewer either as a varying pattern of reflected light (in a projected picture) or as a varying pattern of direct light (in a direct viewing or mirrored tube).

The contrast range of the television picture—the varying shades between white and black—was comparatively restricted on prewar receiver tubes when compared with the contrast range of motion pictures. However, with continually improving equipment it is possible to get a contrast range comparable to what is normally in motion pictures.

The same situation applies to the sensitivity of the television camera. Prewar cameras needed very intense illumination, especially if any satisfactory depth of focus was to be obtained. To get a really good picture one needed somewhat more light than was necessary in motion pictures, but newer cameras are progressively more sensitive to light. The problem of flicker is unimportant in mo-

NOTE: The above article is a chapter from an interesting and informative book, "Television: Programming and Production," which is soon to be published by Martin Hill Books. It is authored by Richard Hubbell, who is well known for his book, "400 Hours of Television."—The Editor.

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EASTMAN MOTION
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POST-WAR MOTION PICTURES

by Ezra Goodman

JAMES WONG HOWE, who has been one of Hollywood's leading innovators for 22 years, is not a man to live in the past. He is already looking ahead to the post-war era of motion picture production, and is of the opinion that it will largely be predicated upon new and more perfected methods of camera-work.

The 16mm camera is Jimmy's post-war shibboleth. As a result of its perfection in combat photography, notable in pictures like "Mergins Belle" and "The Fighting Lady," he sees its popularity in the amateur, education and ultimately professional fields of filmmaking. The 16mm camera, according to Jimmy, has more maneuverability, costs less to operate and incurs less lower production costs. As a result, its adoption by professional picture producers will bring greater flexibility to Hollywood movie methods and help accentuate the film as an art by charming some of its poorer practices which have in the past tended to reduce the screen's area of experimentation.

Jimmy points out that the present standard 35mm camera measurements are arbitrary and not inevitable. In the pioneer days of the screen, when Thomas Edison was experimenting with camera and film, the measurements were variable. When Edison photographed his famous scene of his assistant, Fred Ott, sneezing in 1888, as Terry Ramsage relates in a "A Million and One Nights," "the present world's standard of size in motion picture photography was established." "The motion picture," Ramsage adds, "was measured before it was really born." In other words, Edison found the 35mm film right for his experiments. He might have hit upon some other measurement just as well. In fact, in some of Edison's early efforts the film ran horizontally through the camera instead of vertically, and chance formulated many of his decisions as to methods and measurement.

Once a particular technique is established in the big-business world of the screen, it is not an easy matter to alter it. The coming of sound created a technical revolution in the motion picture industry that was measured in the millions of dollars. Color has been another problem, albeit a lesser one. Jimmy says that the 16mm camera can be adapted to the newness without palpably affecting the exhibitor, whose pocketbook is the most sensitive to innovation. He argues that the studio can institute 16mm methods for production, and then blow up the film during the developing to 35mm dimensions. This will allow the exhibitors to continue with their regular 35mm

projection equipment as heretofore. The change will be solely in production methods and not in exhibition, thereby ensuring the innovation.

Jimmy believes that the chief drawback of 16mm thus far has been that equipment has not been manufactured directly for professional usage with all the refinements and conveniences that are implied. Another flaw is the fact that 16mm black and white film shows grain when enlarged to 35mm, although 16mm color film coatings perfectly fit it is sure that these obstacles can easily be overcome with experimentation and application, as the screen's technicians have always managed to solve their problems in the past.

The advantages of the 16mm camera, according to Jimmy, are many. For one thing, it is lighter to handle. The cost is proportionately cheaper, too. The 16mm camera's lightness and maneuverability give it a scope that is impossible in the more ponderous 35mm equipment. In the silent days of the screen, some of the most memorable shots were obtained with Bellini cameras that could be lifted by hand. In "Variety" for instance, comedian Karl Freund strapped himself and his camera to a trapeze to get the exciting shots of the acrobats in action. Freund it was who also strapped his camera to his chest and staggered around a room for those shots in which the audience is identified with Earl Jannings in his drunken state in "The Last Laugh." Some of the morning shots in both of these pictures would be impossible to duplicate today with 35mm equipment.

Jimmy points out, as a rather extreme example, that with a 16mm camera the cinematographer could get a dolly shot simply by putting on a pair of roller skates and holding the camera in his hands. He adds that with 16mm there is more depth with the short focus lens. A 16mm camera can be used to good effect in close quarters where space is at a premium, also allowing for more room in the placement of lights. All this adds up to a cut in negative and production costs, but more important, it makes for greater artistry in the finished product. One of the disadvantages of the screen has been its extreme and ostentatious technical paraphernalia that has loomed like a barrier between the artist's idea and its embodiment on celluloid. By reducing this margin for error and evolving more flexible techniques, the screen is taking a step toward lessened production cost, too, is a factor in artistic experimentation by making budget subservient to brainstorming.

"Too many screen stories today," Jim-

my says, "are static and cut-and-dried. There is not enough freedom for the players. We confine and restrain movements because of the problems created by our ponderous equipment. When I was photographing 'Objective Burma' some of the most thrilling scenes were silent stretches of action in the jungle. Could I have used 16mm, a Cine Special, a Varior or DeVore 16mm cameras for those shots, the effect would have been much more realistic. When you pan or tilt a camera on a tripod, as we do today with 35mm, it is quite different from panning or tilting by hand. Hand tilting and panning is more sensitive. Such movements are often very important to the story and they should never be obvious as they often are when fixed and heavy camera equipment is being used. A hand operated camera can be coordinated more satisfactorily with the action and the timing of the movements. The more we keep artificial and obvious movements out of the camera in telling a story, the less disturbing it is to the audience. The spectator should never be conscious of the mechanics of a movie."

Jimmy's arguments in favor of the 16mm camera's were natural and realistic documentation of its subject matter is borne out by the vivid combat photography that flashes across the nation's screens across every day. Many of these films, taken under the most trying conditions, have put Hollywood's professional "realism" to shame. The majority of photographers in the armed services are former Hollywood movie-makers, and it seems unlikely that they will discard their now-found techniques when they return to the cinema city.

Someday soon, Jimmy contends, every school, church, factory, club and auditorium will be equipped for 16mm motion pictures. If Hollywood does not get into the swim of things, then it is probable that outside groups will arise to challenge Hollywood's monopoly of movie-making in this country. As it is, such disparate individuals and institutions as Marshall Field, Henry Lee and Chicago University and Resner's Dugout have announced plans along these lines. Television will also be a factor to contend with.

Jimmy's own post-war plans include going back to his homeland, China, where he hopes to do his part in helping set up a flourishing motion picture industry. China is sorely in need of equipment and technical guidance. Laboratory work, lighting, camera work, set construction, props and special effects are some of the things on which the Chinese movie-makers will want advice and assistance. The Chinese film industry never really had a chance to develop, and the war drove it underground into the caves of Chungking. But Jimmy asserts that in spite of its youth and anarchy, the Chinese motion picture has interesting and novel methods of telling a

(Continued on Page 176)

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Television and Motion Pictures

[Continued from Page 182]

tion pictures and in television. Silent pictures were projected at a frequency of 16 pictures per second. Below that frequency the eye could detect an electrical flicker. When sound pictures came in, the picture frequency was raised to 24 per second—or 30 feet of film per second. This change was made primarily because good quality sound could not be recorded on the amount of space available in the sound track of 35mm. film when projected at 16 frames 100 feet per second. In television the picture frequency is considerably higher. 60 "half-pictures" are sent interlaced to form 30 complete pictures. This figure was selected for American television primarily because most electric current supply in the United States is 60 cycle. In England, where current is 50 cycle, the television system has 50 "half-pictures" interlaced to form 25 complete pictures per second. And in any country, television—like motion pictures—depends upon persistence of vision to achieve the illusion of motion.

In definition, the amount of detail in the picture in present television was theoretically capable of a picture better than 16mm film but not as clear as that of 35mm film. Detail in ordinary 16mm motion pictures is roughly comparable to a 375 line television picture. A 35mm film is about the same as a 700 or 800 line picture might be. Television standards, as set in 1941, call for a 525 line picture, but send transmissions and receivers operating during the wartime period could not reproduce a picture of more than 350 to 400 line definition. Many present sets were designed in 1945 or 1948 and by the end of the war were pretty well worn out, some of them giving no more than the equivalent of about a 300 line picture.

Since the amount of detail in a picture is governed by the number of picture elements in it, it might be noted here that the average 16mm motion picture contains about 125,000 picture elements. A 525 line television picture, on a 4 megacycle channel, can have about 250,000 picture elements, and a 35mm motion picture has approximately 500,000. It should be noted also that there is a point at which the human eye does not appreciate added detail—a law of diminishing returns applies. When the television picture was raised from 345 lines to 441 in the mid-1930's there was a steady more noticeable improvement in the picture then when it was raised from 441 to 605 lines in 1941. The improvement in going from 525 lines to somewhat around 760 lines would presumably be slight, almost unnoticeable to the human eye unless the picture is viewed at very close range, or unless it is viewed on a large motion-picture theatre screen. (Screens of this size obviously will not be used in homes. Most home receivers have screens ranging up to not more than 3 by 4 feet.)

The shape of the television pictures and the motion picture are the same. Each has an aspect ratio of 3 by 4, which means it is three units high by four units wide; i.e., 3 feet high by 4 feet wide, or 18 inches high and 24 inches wide, or 15 by 20 feet.

The production methods of television and motion pictures look alike in still photos. Both have cameras, lights, microphones on booms, and both are housed (or should be) in large, flexible stages, the walls of which are covered with acoustically dead material to absorb sound reflections.

A motion-picture camera exposes rolls of celluloid film, which are later developed in laboratories. The television camera uses no film, except in specialized cases which we can disregard here. It is entirely electrical, as is the human eye, and it is "seeing" all the time—no need to take time out to change a roll of film. Since television is not a photographic process, it entails none of the bothersome details of handling film, chemical processing, lab procedures, storage conditions, distribution in cans.

For these reasons actual television camera work can, in one respect, be simpler than in motion pictures. All control of cameras and microphones is accomplished as in radio, by turning a few knobs or throwing a few switches. By merely pressing a button here and there one can get superimpositions (double exposures) and other visual effects which are difficult and costly in film work.

On the other hand, television equipment cannot yet do all visual tricks as perfectly as motion pictures can. For example, an early equipment when one made a video "sound fade"—that is, faded out the picture by turning down the camera control, or video gain—the picture faded out but in its place one often saw five or six diagonal white lines across the front of the television screen. Undoubtedly this defect and many other minor ones will be eliminated as television broadcasting goes ahead.

From a practical point of view there are certain very strong points which favor the extensive use of film in the early years of television. Perhaps the strongest of these is the fact that it takes time to build extensive television network facilities so that one program can be broadcast in all parts of the country at one time. Until such facilities are ready in any given area, films offer the easiest method of syndication, a "radio-like network." Another very practical reason why films have been widely used during television's first years, when equipment and good studios were scarce and skilled personnel even scarier, is that entertaining programs can be filmed with regular motion-picture techniques. The public prefers the most entertaining material available, and the chances are that established film companies will be able to compete successfully on this score for some time to come.

Then, of course, there are certain uses of motion pictures which are standard practice, just as there are certain fixed uses for electrical transcriptions and recordings in radio. Programs can be transcribed on film for reference purposes as well as for later rebroadcasts in different time zones, or they may be sent first to Europe or South America by air-plane to establish a form of international television before such networks can be built. Films can also be used to record news events which may happen at odd hours of the night, when there is little or no audience looking in. These films are then telecast at a time when the audience is tuned in.

Perhaps it all boils down to this: motion pictures are going to play an important part in television no matter how one looks at it. The obvious conclusion is that their use parallels that of electrical transcriptions and records in radio. Some stations may be primarily film-playing television stations. Perhaps, as in radio, there may be the smaller, independent stations. Other television stations, affiliated closely with networks, may tend to broadcast more and more "live" shows with each passing year. In short, film can be transmitted over television, just as easily as a "live" program. But, although motion pictures can provide a permanent record for television, they cannot transmit television in its true color—except reflect its speed of communication, its immediacy.

Fundamentally, television exists only at the instant of its transmission and then it goes forever. In this it is like the human eye and ear without persistence, without memory. For in human beings it is the brain which does the remembering. Motion pictures differ from television in this respect, since film contains a permanent record of what has been seen and heard—a record which can be taken out of the storehouse and repeated at any time. Television can acquire a "memory" by being recorded on motion-picture film either at the point of origin or directly off a receiving set.

Because television can use films, stills, or motion pictures to repeat things which have happened in the past, it is not restricted to "live" programs, which must progress without interruption from start to finish with the production of one sequence following another. The fact that previously prepared and photographed material can be inserted at any point just as in motion pictures gives television a potential scope and flexibility which equals or exceeds that of the film.

There are various psychological aspects of motion pictures which seem to hold true in television. For instance, we cannot concentrate our attention on more than one thing at a time. This means, in television production, that at any given instant one must have the audience's attention focused on either the visual or the aural part of the program, but not equally on both. (Since television is predominantly a visual medium, the atten-

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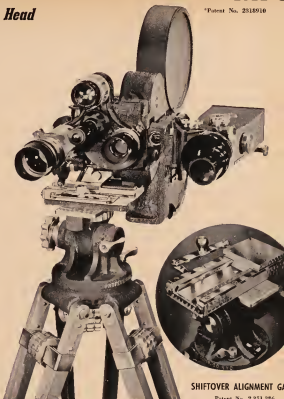
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The tripod base is sturdy. "Spread-leg" design affords utmost rigidity and quick, positive height adjustments. Complete tripod weighs 14 lbs. Low height, at normal leg spread, 42". Extended height 72". All workmanship and materials are the finest. Also available are heavy fibre carrying cases.



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* We show above a closeup of the Shiftover Alignment Gauge and a view of the B & H Eyemo camera mounted on the Professional Tripod and Shiftover. These have been especially adapted for use by the Office of Strategic Services, Field Photographic Branch, Washington.

* This Shiftover device is the best, lightest and most efficient for the Eyemo Super Turret panoramic focusing type camera.

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AMONG THE MOVIE CLUBS

Milwaukee Club

Second Annual Gala Show of the Amateur Movie Society of Milwaukee proved an excellent affair, with six outstanding films on the program. They were:

- "Land of the Pharo," by William Vanhugt.
- "It Rains in the Family," by Mrs. Emma Niedermeier.
- "Wish You Were Here," by Elmer Mahaupt.
- "The Boss Comes to Dinner," by Ryno Zimmerman.
- "Ten Pretty Girls," by A. O. Jensen.
- "Harvest," by W. W. Vincent, Jr.

Philadelphia Club

A combination of amateur silent film professional sound film and music made the April meeting of the Philadelphia Cinema Club one of the most well rounded in its history.

"Mighty Samson," a 1600 foot all color picture, filmed by club member Robert W. Crowther, brought enthusiastic applause. It was a beautiful film of the Rockies.

"Chuck and Doublecheck," and "Double-ful Dollars," from the U. S. Secret Service, proved very interesting.

A musical interlude followed with Miss Elizabeth Jarvis, guitarist, and Miss Claire Rasch, vocalist, contributing delightful musical entertainment.

The meeting closed with the showing of a professional comedy cartoon.

Los Angeles Club

The camera work of these Doctors featured the April meeting of the Los Angeles Cinema Club. They were Dr. E. Leslie Barnes, Dr. Roy E. Gortchikov and Dr. Leslie E. Smart.

Dr. Leslie thrilled the members with a showing of beautiful Kodachrome transparencies made in the Navajo, Hopi, Old Laguna and Acuma districts.

Dr. Gortchikov presented an unusual film made on a trip up the Yangtze River which crosses China.

Dr. Smart took the members on a Kodachrome tour of South America.

L. A. 8 mm. Club

Two excellent amateur films and an educational technical discussion made up the program of the April meeting of the Los Angeles 8mm. Club.

First on the program was Midge Caldwell's "In Our Garden." This was followed by "A Glimpse of Yosemite National Park," photographed by Mr. and Mrs. Cliff Youngquist. It proved to be an interesting traveling in color.

New York Eight

Annual Guest Show of the New York City Eight Motion Picture Club on April 27th featured an impressive list of pictures. Films were:

- "The Heavens Decline the Glory," by S. G. Lutz, Washington, D. C., a study of clouds in motion.
- "The Silent Alarm," by Ernie Krenner, a study of First Aid.
- "Turf Tales," by Leonard Bales of the 8-16 Club of Philadelphia, a story of horse racing.
- "The Boss Comes to Dinner," by Ryno Zimmerman of Milwaukee Wis.
- "Talanet's Christmas Carol," by Mrs. Earl Bollbreck of Los Angeles, a film described as the best of the best on the Pacific coast.

M. M. P. C.

Five films were screened at the April meeting of the Metropolitan Motion Picture Club, held at the Hotel Capitol, New York City, on April 12.

"Summer Rhyme," by Charles J. Benjamin, featured the 1944 gala show of the Brooklyn Amateur Cine Club.

"Back to the Soil," by George Newman, dealt with victory gardens in an interesting manner.

"Hill, British Columbia," by Lee J. Hoffman, delighted all. It won the Muzak Perry Award in 1941.

"In the World of Spies," by Harry Goodell, was unique in that Mr. Goodell approached his sport's subject in a manner quite different from the usual spy film.

The program concluded with "Weari-Willie's Wonders," by A. Sorenson.

St. Louis Club

Regular April meeting of the St. Louis Amateur Motion Picture Club was held at the Hotel Roosevelt on April 10.

Frank Sperka screened his Kodachrome film, "Spring Mill Trails," with a beautiful natural scene. The film, 100 feet in length, and on 8mm, is a strong contender for the annual club contest.

Other films on the program were "Lynn Canal's Fifth Birthday," and "Caucus Day." The educational feature of the evening was a talk on "Mining, Tinting and Splicing" by Len Wadman.

San Francisco Club

Highlighting the April meeting of the Cinema Club of San Francisco was a screening of slides of the dramatic San Francisco Earthquake and its other subjects screened were four hundred feet of Deane Kodachrome of Shanghai, by George McCarty, and four hundred feet of 8mm Kodachrome of Yellowstone National Park, by Lloyd Littleton.

Westwood Club

Five pictures were featured on the April meeting program of the Westwood Movie Club of San Francisco. They were:

- "Jerry's Tuffy Pull," 8mm Kodachrome by Edna Allen.
- "Breakfast in Bed," 8mm black-and-white by Harry Bertram.
- "Auntie Oddities," 16mm, sound, Australian animal picture.
- "Golden Gate Park," 16mm Kodachrome with music background by Karl Grischel.
- "Westwood's 1935 Dinner Picture," 8mm Kodachrome by Eric Urnesch.

The entire May 25th program will be given over to the club's Fifth Annual Title Night extravaganza. In the past, this night has been a great success.

La Casa Movie Club

Attendance figures at the meetings of the La Casa Movie Club of Alhambra, Calif., are still going up. At the last meeting 234 persons attended, which is something for the club to be proud of.

Five films were shown at the April meeting. They were:

"Southern California," by H. Krieger.

"Industrial Douglas," by Frank Kassin.

"Alaska," by Dr. Almon Ballins.

"Wild Animals of Africa," by R. L. Jones.

"Yosemite," by Florence Krasnow.

Brooklyn Club

April fourth meeting of the Brooklyn Amateur Cine Club featured three interesting films. They were:

- "Land of My Dreams," by J. J. Harley, who won the 1941 Rialto Motion Award for his picture, "In the Judgment."
- "The Steam Locomotive," by Fred Beach.
- "World's Fair," by Ralph Sautley.

The April 18th meeting was devoted to a talk on exposure meters by W. A. Worthy of the Weston Exposure Meter Company.

Thank You!

Sometimes it is necessary to remind folks of dualities and such. Our little bit of wishing in the April issue about intensive at recent club news has resulted in a happy reaction on the part of the club secretaries. This month the news really came early, for which we are really grateful. And we received a perfectly priceless letter from Len Wadman of the St. Louis Club in which he declared he had seven boxes to be mailed out on a "national basis." He should have said "international basis," for his magazine has readers in more than twenty foreign countries.—H. H.



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ceded with Hypan—it's success. But we know you understand that war requirements must come first. **Ansco, Binghamton, New York.** A Division of General Aniline & Film Corporation.

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HYPAN FILM



Modernizing Your Old Projector

By DR. F. D. NAPOLITANI

HOFF GENERAL HOSPITAL, SANTA BARBARA, CALIFORNIA

THE projector depicted on these pages is about twenty-five years old—an old Kodascope C, and it is doing action almost every day where silent films are being used as part of the treatment of returned nervous patients. The use of the sound projector was not felt adequate enough to achieve the purpose which this old timer is doing in helping to soothe "lattle reactions" by the use of travel, comedies, and educational films. Also, since all mention of war is absent, the soothing effect is present.

When it was found that this type of film could be utilized, the only projector being on hand being the writer's, it was studied from all angles to modernize it.

1. A cooling system was added, so that stronger bulbs could be used.

2. A second system which made it easy to rewind.

3. Rewinding and simplifying the switch system.

4. Attachment of a pilot light.

5. Accessory compartment, rewinding plug in cord, so that it was simple to push the pilot light and cord into accessory compartment and closed door.

Here's how the modernizing was done:

1. **Cooling system.** An old hair dryer was obtained in town, and a three-inch hole, in diameter, was cut about the height where the bulb has its brightest illumination. There are two screws which attach to the hair dryer at this point, and after the unsuitable grid or screening (of the hair dryer) was welded to the lamp container, the rest of the hair dryer

was hooked on to it, and it was found to suspend itself without difficulty. One of the wires was cut into and a second connection was made at two point switch in base (wooden compartment box) and switch marked cooler, so that it turned cooler on or off. This enabled us to use as high as 100 watt tubes instead of customary 60 watts (which are difficult to obtain).

2. **Most projectors of pre-war type have system whereby the roll of film is removed from No. 1 (see photo) and placed at extension arm No. 3, then reversed. By cutting an extra arm, re-marked rewind (see photo), and attaching a ball bearing type of gear, it was a simple matter to reverse back on the film back to the reel from whence it had just come, attach the lower spring to the pulley marked rewind, then turn motor on, cut off light, and rewind.**

3. **Rewinding**—this was done after the necessary compartment was built, and switches placed from inside, so that all loose wiring was placed inside. Amateur gadgeteers are generally adept and skillful at many things, so that a little rewiring will not be so difficult. However, this may help. A push button switch was connected to the motor, and placed on top of the motor (see photo). This merely cut into the wire which came from the motor to light the bulb. By pressing the switch on or off the light could be used when motor was used for rewinding. A rheostat was connected directly to the motor, which made it easy to determine correct speed.

A wire from the wall plug came directly into the compartment and was first turned on and off as marked by two-way switch, MOTOR. This turned on the current for everything. The pilot light was next connected to the motor switch, and a hole the diameter of the plug in female socket was inserted into the side of the compartment. When not in use, small pilot light and its switch could be removed and placed into compartment (these bulbs and base can be found in the drug stores). The wire then continued to connect to the switch which turned the bulb down on or off, and was marked cooler switch (see photo). When running film the switch could be turned on. The current of air warmed and cooled the bulb so that its life was materially lengthened.

4. **The pilot light.** We can add that it is a great help in testing it, as when there is some difficulty present, and will make it easier to run the machine, and make it easier on your guests. An extra socket can be reinserted here so that a lamp connected at this point can be managed to light up the room when the picture is over, thereby placing responsibility of operating lights upon professional, and making your guests enjoy the program better.

5. **Accessory compartment**—this was made the same size as the metal base of the projector, and extended about six inches in depth. In the rear a door was made with two nails being utilized above and below to enable the door to swing in and close. A screw was used as a door knob, and a small piece of wood inside prevented the door from swinging inside completely. On operator's right side the pilot light, motor switch and cooling switch were placed, making it easy to

(Continued on Page 168)

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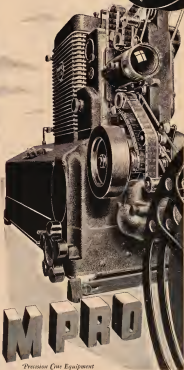
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The Adel Color Camera

[Continued from Page 151]

of the same material, and the entire housing is constructed that it will withstand the sterilization process along with the surgical instruments.

When removed from the autoclave and ready for the operating room, a sterile attendant handles the Surgiscope housing, permitting the sterile attendant to place the properly set and pre-focused camera into the top section. The camera and flash bulb unit assembles easily into its sterile housing. The sterile attendant has absolutely no contact with the Surgiscope housing—he touches the camera only.

After the camera has been slipped into place, the sterile attendant closes the hood and the camera is ready to be taken to the operating room for placement on a sterile table within reach of the surgeon. The camera and Surgiscope together weigh little more than the average flash gun equipped camera.

The Surgiscope now being within easy reach of the operating surgeon or his assistant, all that is necessary to obtain perfect color reproduction of the operator field, or any unusual condition that might present itself during the surgical procedure, is to pick up the Surgiscope by its two handles, place the balancing plate against the forehead which permits a three-point suspension, view the field through the large glass window and place the bottom of the Surgiscope within approximately three inches of the operating field. When the picture area is selected a mere pressure on the release button located near the bottom of the left handle completes the operation. In this manner, a fool-proof, flash bulb picture, with a reproduction of either color or black and white film, can be taken within a few seconds. There is no dangerous time lag.

Eight consecutive flash bulb pictures may be taken without reloading. The dial control on the side of the housing automatically indicates the picture and the flash bulb sequence. An ingenious device locks the shutter after each take, thus eliminating the risk of double exposure, and the mechanism that moves each new frame into place locks automatically when the film is in position.

The Adel Color Camera and Surgiscope provide a combination instrument which may be used inside and outside the operating room for the production of color records under controlled conditions. The camera may be used without the Surgiscope to general photography, with or without photoflash, where sterile conditions need not be maintained. When the camera is used in conjunction with the Surgiscope, it provides medical sterility with a simplified photographic technique which allows color reproduction of the surgical field to be made by the surgeon or his assistant with a mini-

mum of time and without the requirement of photographic knowledge on the part of the surgeon.

When the camera is segregated from its surgical housing, it becomes a general purpose camera, so simple in its operation that it permits the operator to concentrate on the composition of his subject without need for auxiliary equipment, except for filters adapted to certain atmospheric conditions and various inexpensive diopter lenses for extreme close photography, as applied to eye, ear, nose and throat records. It is small and compact, and can be held in the palm of the hand. Built of light weight aluminum alloy with a flash bulb mechanism that is an integral part of the camera and mechanically timed within the camera, the camera was designed with the aim of making professional results possible for the average amateur camera enthusiast. All the mechanics required for perfect color or black and white photographic results are contained within the camera itself. Only two simple dial settings are required before exposure of the picture is made. In addition to lens focus and f stops, it also is calibrated in exposure foot. The variable of the human factor has been reduced to a minimum.

The camera is a marvel of ingenuity and simplicity in design. It is a true reflex camera which permits viewing an image through the photographic lens with no parallax error. The unique construction of the optical system permits the viewed image to be of constant brilliance through the entire f value range, regardless of the lens aperture. The image viewed compares most favorably with the vision of the unaided eye.

Designed primarily as a photoflash camera, it carries its own batteries within the camera case. Quick detachable reflectors are provided for the camera which enables the operator to take color flash pictures with the miniature reflector up to a distance of eight feet, which is normally sufficient for clinical use. A larger reflector, operates efficiently with Kodachrome and flash in the 4 to 26 foot range. Black and white flash pictures can be taken at increased distance with either of the reflectors, depending upon the speed of film employed.

The camera is designed to use either the No. 5 or 201 type of photoflash lamp. When the flash bulb has been used, the burned out bulb is ejected by pressing a small button at the top, right side of the camera.

The camera is also designed for two sizes of film—Kodachrome or black and white in the No. 828 Barista size or No. 127 in black and white. The picture field matte covering the two sizes of film aperture are shown in the views.

This camera offers wide application as an aid to visual education. It is obvious that education in the medical field have felt the need for visual slides as an adjunct to their classroom lectures, and it is concluded that color slides of actual

operating techniques, shown in conjunction with classroom lectures, provide vivid impressions and memories of the subject concerned. The use of color films in recognizing tissue changes, areas of discoloration, inflammation, abnormal growths and all other pathological conditions is a tremendous field in visual education. Dermatology is another important field where color studies of various skin diseases will be a vital asset to the instructor. This is a particularly interesting possibility now that global war has made direct information of tropical and geographical diseases imperative in both present practice and education as these diseases fall into the dermatology field. Complete techniques and various surgical procedures can now be photographically documented even in the delicate and difficult branches of oral surgery. It is realized that color slides, records of all major surgical procedures in our hospitals will be a part of the basis to form the hospital records. There have been many occasions when litigation has been avoided by possession of photographic records, beyond to case history. Therefore, because of its flexible use the Adel Color Camera assumes value as a laboratory camera. Its simplicity provides ready assistance for all types of photography and routine laboratory procedure and in research development.

Smith Heads A.S.C.

[Continued from Page 151]

Setts, Leon Shansky (Academy Award Winner for best color photography for 1944) and William Hall are all among the top cinematographers of the world. John Arnold is head of the camera department at Metro-Goldwyn-Mayer Studios, and Byron Blockin, for years a top process expert, is now under contract to Hal Wallis as a production executive, director and supervisor of cinematography for his company releasing through Paramount Pictures.

Modernizing Your Old Projector

[Continued from Page 154]

operate. When not in use, the cord and pilot light were placed in the compartment. The box itself was attached to the projector permanently, holes being drilled into the metal base, and screws attaching the compartment tightly.

4. Use of experimental shipped lens increased the size of the picture upon the screen, but normal lens used can be kept, and latter is not necessary.

Careful perusal of the photographs will indicate how you can utilize the changes to your right or screen. The pleasure in simplified operation makes it more enjoyable when you know that you made this possible. Try it. You'll get a kick out of it, same as we did.



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is written in these stars



AS YOU MAY NOT KNOW, a fine Kodak lens consists of a series of lens elements—sometimes as many as seven—all their surfaces ground and polished within $\frac{1}{4}$ half wave—1/100,000 of an inch—of perfection.

These elements are then assembled in a lens mount and inspected for "trainwork"—ability to perform together. In this inspection, "the stars come out."

Rays from a pinpoint of light, about 200 feet away, pass through the lens on the inspection bench. Examined through a powerful microscope, they appear as a star.

The good star shown above was formed by a Kodak lens at 11" "off Axis." If a lens fails to bring the light rays into good focus at all points, the star lacks symmetry and definition—the faults seen in the "bad" star at the right.

When, and only when, the stars are "good" at every point, the lens moves on to its future in a Kodak Ektar, let us say, a Kodak Mediator—or a Contakodak to be used, these days, by an Army or Navy cameraman. But it must pass this exacting test first.

The good stars simply mean, in the end, that the camera equipped with such a lens from Kodak can be counted on for a superb photographic performance.

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Aces of the Camera

(Continued from Page 155)

chased a brand new Mitchell camera—Number 338—which he took to Arizona for the filming of a Bill Boyd film, "The Painted Desert." He set up his camera in film a stoppage of six hundred estranged steers. The steers altered their course during the stoppage and headed for LaShelle and his camera. Joe managed to get out of their way, but there was nothing left of the camera but broken pieces after the steers had passed over it.

An emergency call was flashed to the studio for another camera, and David Abel sent his brand new Mitchell, which had never been used. This was set up behind a perfectly safe barricade in front of a mountain that was to be blown up for a scene in the picture. The mountain blew up all right, but with much more vigor than was anticipated. The result was that two men were killed, a large number seriously injured and Abel's new camera was completely demolished.

Shortly after that calamity Arthur Miller and LaShelle moved over to the 20th Century-Fox studios. There LaShelle was operative cameraman for Miller on a long and noteworthy list of films. Among these were "The Little Colonel," "The

White Parade," "Brigham Young," "Tomb Raider," "The Bonus Game," "How Green Was My Valley" and lastly, "The Song of Bernadette." It was while he was working with Miller on "Bernadette" that Joe was advanced to Director of Photography on "Happy Land." He followed this with "The Eve of St. Mark," directed by John Suhl, "Laura," his Academy Award winning picture; "Hogwallow Square," and just completed is "A Bell for Adano."

"In my work," explained LaShelle, "I feel that a different technique is necessary for every picture. You don't stick to one lighting trick just because it was effective in one film. Each picture has a very definite mood to portray and calls for an effort on the part of the photographer to project a message photographically. For instance, in 'Happy Land' the feeling and friendliness of a small town had to be shown, together with the hopeless emptiness of a deer one lost forever.

"In the case of 'The Eve of St. Mark,' among other things, it was necessary to portray the growing realization that there would be no returning home—but a determination to carry on to the end. 'Hogwallow Square' was a picture calling for sheer terror with aerial battles and the beauty and harmlessness of nature.

In "Laura" all the heat and sophistication of New York City, merged with a mystery motif, had to be photographically interpreted.

"In 'A Bell for Adano' the extreme contrast of Sicily, as well as the destruction of war and the native simplicity was depicted. In that picture we did the unusual by using no make-up at all on anyone. This did not constitute a grave problem because the male members of the cast were supposed to be very definitely the 'be-men' type. However, denying even elementary make-up to the beautiful Gene Tierney called for a bit of diplomacy and moral courage. But the results were most gratifying, and the time-honored theory that photographing women without make-up was impossible was proven false."

"I don't believe that a man can safely attempt to photograph a motion picture unless he has had many years of experience working with master craftsmen. After all, when a studio is planning a production that is to cost a million dollars, there is a lot of responsibility placed upon the shoulders and the ability of the cameraman who is to place it on the film. If I were a producer I would hesitate a long time before I would entrust a million dollar picture to an inexperienced man, no matter how great was his ambition. I know that I would have been afraid to tackle a picture like 'Laura' or 'A Bell for Adano' unless I had had the long years of schooling and experience that I had working with a man like Miller."

LaShelle touched upon a very important point in that last statement. Photographing and lighting a motion picture is not a job for an amateur. A fortune is at stake on each film. Many times the fate of an actor or actress rests upon the photographic skill of the Director of Photography. That is why the cinematographers who have been "tops" for many years still remain "tops," except in cases of men like LaShelle who have had years of experience. Joe came up the hard way, but the way that will keep him where he belongs—a real Ace of the Camera.

Official Films Opens Chicago Branch

FINNIS T. BLINCK, General Sales Manager of Official Films, Inc., announces the opening of a Chicago branch, with the appointment of Mr. Harold Heyward as Manager of the mid-western office. Headquarters will be located at 8 So. Dearborn St., Chicago, Ill., from where Mr. Heyward will cover ten states.

Mr. Heyward is former Camera Buyer for Sears Roebuck Chicago Stores, where he successfully organized numerous home movie departments, and as a result, brings with him a keen insight into the problems and needs of the home movie user.

Junket to Albania

[Continued from Page 154]

the barracks, while others, mounted weapons, slung over their shoulders, march up and down the road learning to keep in step. They will go into the Liberation Army as replacements for women, old men and men whose families need support. They have been recruited from the fields, the towns and the mountains. They sing as they march and they carry their weapons with assurance, if not finesse. A loaded 51m gun in the hands of a novice can be disconcerting.

Everywhere you look, soldiers are saluting. They salute everybody, officers or not. Guards, walking slowly in two by the side of the road, greet you with eyes left or right. These posted at buildings present arms. Some of the soldiers give a hand salute such like our own. No longer do you see the old Communist, clouded fat salute, which was abandoned when the National Liberation Front was expanded to include all political opinions and factions.

Tirana, Albania's capital, is a battered city. During the three-week battle for its liberation many buildings were smashed or burned to the ground. Shell bursts have scarred Skenderbeg Square, named after Albania's national hero who helped save Europe from the Turks in the 15th Century. Rruga Square's 15th Century mosque bears the marks of 88 fire. Repairs are under way at King Zog's ultra-modern, slightly damaged palace overlooking the town, but it isn't likely to house a king again. It may be turned into a university or tourist's hotel.

To a visitor from Italy, the biggest surprise which Tirana offers is the fact that the over-populated city of 160,000 is without a black market, without prostitution, without thievery and all the other sorry by-products of war-ravaged, liberated countries. There are good reasons.

Even before the war, which began for Albania on Good Friday, April 7, 1939, the country's food supply was probably the lowest in Europe. One of the smallest, most primitive countries on the continent, Albania never has known a high standard of living. Thus, even though six years of foreign occupation and guerrilla warfare have damaged the nation's economy still more, Albanians have not felt the pinch of poverty as much as they might. They are used to doing without. Such a condition is not encouraging to black marketers.

To an American educated the hard way to the use of locks and chains on jeeps, the honesty of Albanians is staggering. You can leave a jeep filled with suitcases, blankets and gasoline cans standing anywhere unattended. No one will touch it.

It will say be that the fear of Partisan bullets, rather than inherent honesty or weakness, are keeping Albanians on the straight and narrow, just as the Tirana jail appears to be by far the most effective preventative for prostitution. The fear of bullets for black market

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operators may not be founded on fact, but there appears to be no one daring enough to find out for himself.

There is no apparent tobacco or cigarette shortage here. People will gladly accept an American cigarette, but they will not go out of their way to get one. Smokers use either the popular brand, "Tirana," or Bulgarian cigarettes of which there seems to be an abundance.

For a foreigner, the big difficulty is buying anything. In addition to the fact that the only authorized Allied currency for this part of the world is the British Military Authority pound, Albanians do not readily accept Allied cash. It isn't so much that they don't trust it but that they simply don't know its value.

The American dollar, for example, which would fetch up to 360 liras on the Italian black market, brings about 90 cents in Albania. The only type of money the Albanians lack, for is gold—the French gold Nagheba or the British gold sovereigns. Ordinarily, these bring about 15 dollars, but they have three times that value in Albania. A cinema might cost ten gold pieces but 500 dollars in American (paper). This does not apply in the south of Korea, where some 50 percent of the people speak English and 25 percent have been to the United States and know the value of the American dollar.

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University Film Courses

(Continued from Page 157)

work is done with 35mm film. As an example of the advanced work of the students, Hans Richter told me that the classes had written, produced, photographed and edited complete productions for the O.P.A. which are shown in non-theatrical institutions by the O.P.A. People come here from all walks of life, they are cooks, stock brokers, saloon conductors, lawyers, students and housewives. Approximately twenty-five percent are working in some branch of the motion picture industry and take the course so that they can advance their skills to better positions.

The members of the Faculty of City College of New York, film courses are: 1. Fundamentals, Paul Faulkberg; 2. Workshop, Hans Richter; 3. Advanced Workshop, Hans Richter; 4. Film Writing, Lt. Sydney Kaufman; 5. Film Editing, Paul Faulkberg; 6. Motion Picture Photography, Jules Bachler, now with C.I.E.A. as director and photographer.

The present plans, as viewed for the next war period I learned, is not to ac-

ent new students who have no knowledge or experience in any branch of the film industry. It is the purpose of the Supervisor to make these courses available to men and women who are at present employed in film work and to those in the Armed Forces, who are also engaged in film production. The Supervisor feels that to accept students who have no knowledge of film work is only to overcrowd an industry and cause much unemployment.

New York University, the third on my list of film training courses in New York, presents a four-year course on the art and science of motion pictures, and offers a Bachelor of Arts degree. It is a liberal arts course with specializations in motion picture writing and production.

I have attended several of the lecture screens and I found them most enlightening. Handling the film course is Professor Robert Gennert who in 1985-1986 co-authored the screen play "Masochism" from his own novel by the same name and who has also written in collaboration with G. W. Rabat for Frontier Films.

In reply to my letter, Professor Gossamer had this to say:

1. Our courses range from the study of the motion picture as an art form to the practical laboratory use of the motion picture as an industry.

2. Inasmuch as we are the only University offering a Bachelor of Arts degree in motion pictures, we have attracted students from the high schools who plan careers in motion pictures. We have had a fairly representative number of students transferred to us from other colleges. Also, during the year, approximately fifty percent of our students were non-matriculating that is, interested in only one or two courses for their practical value and not interested in segment A degrees.

■ A major in Motion Pictures takes the usual length of time, four years in college or a total of eight terms. Each course may run a full year or one term.

4 The Faculty consists of Professor Robert Griesner—script writing, and production, Mr. Irving Hartley who has his own recording studio, Mr. Lewis Minton, an assistant editor of the Story Department of Twentieth Century-Fox, is a member of the staff on leave. Mr. Minton received his B.A. at the University of Minnesota and his M.A. at the University of Iowa.

4 The University is not an employment agency and we do not guarantee jobs, nor do we follow through on our students. However, we have an incomplete record supplied us by the students themselves.

4. On the basis of the above statement I can only venture a guess I think it is rather high, considering individual qualifications and individual talents. Somewhere around twenty to twenty-five percent.

After two years of instruction, many of the graduates now are in military and civilian motion picture work. The record of accomplishment, all the way from

combat cameraman to Hollywood ratios, lists as follows: Some are in the photographic units of the Signal Corps in Long Island. Some are in the photographic division of the Air Corps. Others are film editors in the Navy, the Marines and the United States Office of Strategic Services. For the United Nations, many have gone to work in the film departments for the Belgian government, and for the Russians at Ardena Pictures. Some are working for producers and subcontractors on film for the Army, Navy, U. S. Office of Education and the Coordination of Inter-American Affairs.

Living Hantley, who runs his own producing company, has at various times employed the students. Some have gone to work for the major studios at Metro-Goldwyn-Mayer, in Culver City; for Metro in New York, at the Paramount Laboratory, at Universal Newsreel, at Twentieth Century-Fox in exploitation; at Columbia Pictures in exploitation and publicity.

In the literature on the motion picture camera, New York University emphatically explains: "First, this medium is not designed to present photographs of actual scenes or other real subjects, as in some of the problems of photography will be considered throughout the course in production, work on scenes which create interest in this type, and students will see in the various plays which they write and produce, but such settings and the treatment of photography will be essential to the larger subjects in writing and production."

Second, in certain fields such as art, science, and in capacity for hard work, will go far to assure success. In the creative arts, including motion picture writing and production, these qualities are essential but in themselves insufficient. For success in these fields one must have also a certain talent or special FLAIR, for the pastures of the imagination. The third, advanced to the third and fourth year motion picture course is made conditional as "the consent of the instructor." Such consent will be given only to students who, during the work of the first two years, have given evidence of some measure of this special talent. Students not admitted to the third year and fourth year motion picture course may transfer to other programs offered in the college.

Thirdly, the competition of this program draws out of course students placement in the motion picture field or the acceptance of any script. A number of established motion picture writers, script editors, and executives in the industry have been consulted in the formulation of the program and have expressed interest in it and confidence in its value, and several script editors have indicated willingness to read recommended scripts produced in this program and so interview recommended graduates, but in general, graduates will have to make their way on their merits in competition with all comers, aided only by the knowledge they will have gained of motion picture techniques and their student experience in writing and production.

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Junket to Albania

[Continued from Page 17]

But any hasty impression that Albania is well-off because its capital has avoided the wartime pitfalls into which other European cities have fallen or because its people are loathe to accept American money is entirely false. Tirana is not Albania.

Albania never has boasted a well-developed highway system. The country's few dirt-eked roads have been torn up by the hordes of Nazi panzers. Mines still are exploding. The bridges, without which the towns and mountain communities are completely isolated, are for the most part destroyed. Thousands of civilians have been forced from their homes by the enemy. Albania's total population now is just about a million. But with 500,000 Albanians in Greece and Bulgaria alone, there actually are more Albanians living outside the country than within its borders.

In the snow-covered, giant mountains the people are freezing and starving. Typhus is rampant. Careless of Albania's citizens are waiting for the snow to melt, the roads to open, the bridges to be reconstructed. They are waiting to get back to what may be left of their homes. Thousands have been killed in air raids, in German reprisals. Not only Tirana but other towns stand partially ruined in the wake of heavy fighting. Albania, never strong, is weaker than ever now, and Albanians look to the Allies for economic aid.

The leaders of the liberation movement have set themselves an enormous task. First, they must rebuild what has been destroyed, and because of the deplorable state of the country's communications system, the bridge building program takes definite priority over any other part of the vast rehabilitation problem. The government has set a definite time limit for the bridge builders. By May, most of the important bridges must be completed.

But over and above the physical repairs, the government must create an entirely new nation out of a heritage of medieval customs, illiteracy, feudalism, corruption—and the intense sectionalism of the mountaineers. Even while rehabilitation goes on, some 25,000 Partisan soldiers—ill-clad, ill-fed and ill-equipped—are fighting the Germans far to the north, near Sarajevo in Yugoslavia.

Albania is not a vital cog in the machinery of international politics, but it is a true part of the Balkans, with all the traditional Balkan problems. Unlike any other occupied nation, it has blasted itself completely from enemy occupation without the aid of invading Allied troops. Its new leaders, like Col. Gen. Essver Hoxha, are men who have directed its fortunes in battle, now they must carry over into peace that same enthusiasm, that same driving force. They are men who had the new Yugoslavia no longer an Albanian's most bitter

and imperialistic foe but as another country striving for a liberation of the Balkan nations.

These are the people who overcome a strongly armed Nazi panzer in Tirana in three weeks. These are the people who buried the dead Germans in mass graves around the city—after first removing their boots, which were turned over to Partisan soldiers who carried the fight against the occupants into Yugoslavia. They are like the chalky-faced, 15-year-old version, singing Partisan songs—

a transport plane or the 18-year-old soldier-wife of a Partisan colonel, her hair cut short like a boy's to deceive the Germans if she were captured while fighting in the mountains.

The new government of Albania may not be "democracy" as we know it. But neither is it the despotic rule of former years, when Albania was merely a pawn in Balkan power politics, coveted by Belgrade, Athens and Rome. For a little country, Albania has taken some big steps.



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Gerber Company Retains Visual Training Corp.

The Gerber Products Company, of Fremont, Michigan, and Oakland, California, producers of Gerber's Baby Foods, has retained Visual Training Corporation of Detroit, as training and market development consultants.

Plans will be prepared for complete training of the Gerber marketing organization, the retail merchandising of baby foods, and consumer education.

Visual Training is currently responsible for the development of a number of Army and Navy training programs. Recently, special consideration was received from the Navy Department as one of those major training assignments.

Rapid reconnaissance photography has become an added task for U. S. Army

New Aerial Camera for Fighter Planes



Air Force fighters in close air ground coordination on fluid battle fronts. Previously the job fell to the tactical reconnaissance and photo reconnaissance planes, but orthodox procedures could not keep up with the constant scene shifting of ground warfare. Nor could the tiny Fairchild machine gun camera (16mm movies) with which all fighters are equipped be of much assistance, because the film is too small and the focal length of the lens is too short to permit good enlargements.

The only solution to the problem, therefore, was to install a standard small automatic aerial still-picture camera into the fighters and let them photograph their own strikes. The camera

would have to be mounted so as not to interfere with the plane's flight behavior or its ability to bomb and strafé. It should not add any additional duties for the pilot, nor reveal to the enemy by special markings, windows and the like, that the fighter was so equipped.

After several experimental installations, photographic officers and technicians on the Italian front mounted a Fairchild K-25, 24-volt camera in a special bracket fixed to the jack pad and the bomb shackles away brace (as shown in USAAF Photo). This bracket was shock padded with sponge rubber and its top half had an arm extending forward to hold an adjustable clamp which enabled the camera to be raised or lowered for best sighting. Every precaution was taken to hold the camera rigid and to eliminate all movement and vibration. A special furring was constructed, held in place by three fasteners, and here again the camera was mounted in sponge rubber.

The K-25 was developed and the initial delivery was made in a 30-day period by Fairchild Camera & Instrument Corporation for use on Jimmy Doolittle's "28-second" run over Tokyo. The camera is an automatic version of the famed K-50 camera, standard of aircraft still cameras, and Doolittle's men had the K-25 mounted in the tail of the planes to take rearward shots of bombing. The K-25, operated by a push-button control from the cockpit, dumps out 33 4" x 5" negatives in 28 seconds.



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Designed to take its agricultural course to the most remote corners of the state—and operable in areas where even electric power is lacking—this University of Idaho Mobile Education Unit suggests a pattern for postwar educational projects not only here but abroad. Using DeVry motion picture sound equipment, amplifiers, speakers and cassettes, the unit is powered with a 3,000-watt portable generator that makes it absolutely independent of power lines. Central figure in the photograph is Harrison C. Dale, President of the University, testing the amplifier. At left is Dean E. J. Iddings, Director of Extension. At right, Prof. Robert Berensford, who supervised construction. Similar DeVry mobile equipment is in use by the Russian Army and by several South American Republics.

Special Purpose Film on the Increase

A recent marked increase in the number of foundations, educational and business organizations making immediate plans to use special purpose, sound motion pictures in their teaching, public information, employee relations and re-educating programs is apparent, according to a spokesman for The Princeton Film Center of Princeton, New Jersey.

This statement is based on the fact that The Film Center currently has thirteen special purpose film programs in various stages of preparation or production. These motion pictures include a subject on United States post-war world trade for nation-wide theatre release, an orientation film for showing to new employees of one of the nation's largest retail establishments; a series of post-war educational subjects sponsored by an international airline, an educational film designed to foster the continued employment of new techniques and processes, developed during the war, for the use of wood, plus several detailed discussions of the war work of organizations in the automotive, electronics and aircraft fields, for a variety of post-war uses.

The Film Center concludes that the increased use of special purpose motion pictures is not confined to organizations producing their own films. Thousands of war plants, department stores,

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MOONLIGHT IN VERMONT (Universal)
No. 2557—4 reels

Comedy romance of dramatic school that goes rural, in order to help solve the farm help shortage and make it possible for them. Cirovella to return to school (Glenn Jean, Ray Malone, George DeLoach) Available from June 24, 1945, for approved non-theatrical audiences.

ability companies and other business concerns, as well as social welfare agencies, educational institutions, museums and libraries and recreational and rehabilitation centers are regularly showing subjects from the Film Center's motion picture library as an integral part of their various activities and programs.

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Television and Motion Pictures

(Continued from Page 182)

tion will usually be on the video.) The moment both audio and video become equal in importance the audience becomes distracted and confused.

Think how many times you have been watching a motion picture and have suddenly become conscious of the music. If you will recall, the chances are your attention was flitting back and forth from the sound to the picture, causing you to be confused and breaking the mood of the story. In early television a particularly noticeable example has been found in sports programs, when a typical radio sports announcer handles the commen-

tary. Accustomed to working as a blind medium, he rattles on describing everything. Unfortunately the audience can see all this before the announcer can begin to talk about it—and the effect is confusion and irritation. The most successful sports announcers of television are those who know when to keep quiet, in most cases these more successful announcers have been able to watch both the television screen and the actual events as they talked.

In Chapter 4 it was pointed out that one of the basic differences between the stage and screen is the difference between "actions" and "reactions." In the theatre the audience identifies itself with the actor, who builds up that indefinable "give-and-take" between the audience and himself by his direct actions and words. In motion pictures the "give-and-take" is built up when the audience identifies itself with "the person acted upon the screen, and not with the person acting," to quote motion picture writer Dudley Nichols.

In discussing this point in his preface to "Twenty Best Film Plays," Mr. Nichols sagely points out:

At any emotional crisis of a film, when a character is saying something which profoundly affects another, it is in this second character that the camera is respectively even, perhaps in close-up; and it is then that the hearts of the audience quiver and open in release, or rock with lighter or shiver with pain, leap to the screen and back again at swift growing vibrations. The great actors of the stage are actors, of the screen, re-actors.

If anyone doubts this, let him study his own emotions when viewing a good film.

Mr. Nichols recalled that he had recently checked on this theory by experimenting with some friends after seeing Noel Coward's "In Which We Serve." All were most profoundly moved by reactions rather than action. Particularly effective, he found, were such scenes as the shot of a woman as she receives word that her husband has been killed, and the face of an officer as he learns that his wife is dead. He is writing a letter to his wife when the news is brought to him by the radio operator, and the reaction shot is continued beyond the usual focal expression, for he goes on deck, looks over the rail, and lets the unfurled letter flutter down into the water—extending reaction into action.

Another highly moving scene was the final one in which the captain says goodbye to what is left of his crew. We saw the faces of the men as they came forward to shake hands, and we heard their tired voices. This appeared to be straightforward action, whereas Mr. Coward actually staged it as a reaction shot. It showed the reaction of the men to their harrowing experience, all summed up in their weary faces and hoarse speech.

Although Mr. Nichols did not note the fact, it is interesting to observe that

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(Continued from Page 173)

these manufactured scenes were all close-ups or medium close-ups. Obviously, to show clearly the reaction of an actor in a given situation, the camera must be in close-up. Now the most effective shots are early reference shots, all shots, close-ups. Undoubtedly this was due, in part, to the fact that only television screens are small-size, imperfect pictures, which small figures did not stand out clearly. However, this may also have been due to television's qualities of intimacy and effective transference of personality. Television directors should find it profitable to investigate thoroughly the possibilities of the television close-up. The close-up may continue to be our most effective shot, and perhaps we shall find ourselves realizing a great deal more about its potentialities.

The fact that "live" television programs require a continuous and sustained performance, with no retakes and instantly editing over a period of weeks, is not necessarily a handicap. On the contrary, it will undoubtedly prove to be a most important factor in making a new sort of art out of television. It is physically impossible to utilize motion-picture technique beyond a certain point. This will make us develop new techniques which suit the demands of television. Cameras, lights, microphones, and studios themselves leave much to be desired. New designs are needed to provide more flexible cameras, microphones, and lights. But beyond this we must look for more expert material which television can do to perfection. We must look for more expert acting than is called for in either theatre or motion pictures. The artist must be able to sustain a performance from start to finish and at the same time adapt his technique for the moving camera, now in close-up, now in long shot. And most of all we must evolve a new technique for handling the video and the audio, a technique which will be built according to the essential nature of television.

¹ See "40th Years of Television" pp. 3-4, 198-225.

2 Edited by John Garver and Dudley Nichols
Green Publishers, New York, 1945.

D'Arcy Promoted

Appointment of E. W. DeVry to the post of chief engineer of DeVry Corporation is announced by President William C. DeVry. Formerly research engineer of Emmeby Film Corporation, DeVry joined DeVry in 1940 in a similar capacity. In this post he contributed materially to design and production developments in the manufacture of motion picture sound, color negotiating and gunnery training equipment for the armed forces.

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